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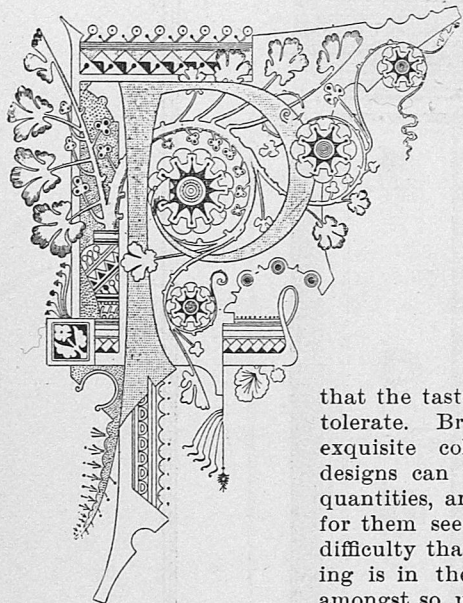
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NEW MATERIALS FOR HOME DECORATION.

BY CHARLOTTE ROBINSON.



ROMINENT amongst the successful achievements of the age is the manufacture of materials for home decoration. There was a time when comparatively few could indulge in the purchase of brocades and damasks that would "stand alone," and the many had to be content with reps, moreen, horse hair chair coverings, and other atrocities

that the taste of the present day would not tolerate. Brocades, tapestries, damasks of exquisite coloring, and well nigh perfect designs can now be obtained in enormous quantities, and the lowness of the price asked for them seems almost incredible. The only difficulty that can be felt in house furnishing is in the choice of what we like best amongst so much that is attractive.

First and foremost to attract us is the "Rambouillet" silk and wool tapestry. Imagine a rich dark blue satin, worked with a tapestry design of pink and red roses thrown up with brown foliage, cream tinted just where the light has caught it. The roses are arranged gracefully as a group in a golden-brown vase that is scarcely more than suggested, but which gives the *raison d'être* for the lovely cluster. A cream and gold bow, garlands of smaller pink roses, conventionalised foliage, and delicate scrolls complete the fine design. The harmony of color is perfect. No other tints are introduced beyond the brown leading up through gold to cream, and maroon through red up to pink, and the deep blue of the background sets them off to great advantage. It would make a charming covering for the backs and seats of gilt chairs, and for curtains it is well adapted; being firm and thick, it would fall in handsome folds. The same pattern is manufactured with a dull ruby ground and with an old gold ground.

The next material that wins our special favour is the Royal damask, with a grey-green ground and silver grey conventional floral design. This is delightfully soft and silky, and we can imagine how beautiful it would be as a covering for the elegant rosewood chairs that are so fashionable as "occasionals." Chippendale chairs are introduced into any reception-room except the dining-room, whatever may be the style of the rest of the furniture. The same with the Chippendale tables; it is quite permissible to use them with entirely different kinds of furniture, but they are usually accompanied with two or more of the pretty chairs. The other colors are crimson, light gold, and a "taking" copper-red. The latter would make up into small table covers, with border of plush to match, admirably.

Altogether fascinating is the glimpse we catch of a drawing-room with draperies and furniture coverings of "Lamballe" damask. The walls are hung with paper of a delicate gray-blue tint; the furniture is of white enamelled wood, just relieved with blue, the seats being of the old gold and cream "Lamballe" Curtains to correspond drape the windows, and the carpet has a camel ground; the predominating tints in the pattern are grey-blue, gold, and terra-cotta. All the woodwork of the room is painted ivory, and also the overmantel, on which are some fine pieces of rare old Satsuma and Benares ware. Touches of terra-cotta are to be seen here and there, and plenty of lovely palms and ferns and aspidestras. Such a room is within the power of mortals endowed with ordinary means to possess. The "Lamballe" is quite inexpensive, and yet it is strong and of rich texture, if we consider the price. There are pale blue and pinky strawberry grounds as well as the old-gold we admire. The design is in the French style, with baskets holding clusters of roses, and bows tied around the stems of the flowers and white ears.

We next are attracted by a Japanese silk; so brilliant is the colouring, yet with all so harmonious, and such delightful folds does it compose into as we take it into our hands to examine it, that we simply long to arrange it as a drapery anywhere, just for the pleasure of seeing the result. Combined with ruby plush, it would be exquisite for draping an easel; or, with chestnut plush, as an arrangement for a piano back. Those who say they cannot manage to secure an artistic effect when they attempt to cast draperies, could not fail of success if the Japanese silk and

plush were their chosen materials. We can only describe the design as a running coral one, after the Japanese style; blue, red and bronze-green are the principal tints employed in carrying it out. The ground is tussore.

The new *moirè* stripe is a great favorite. The most pleasing coloring is the green and cream, with rosy-tinted flowers straying over the latter. This shade of green and pale apple-green are to be the colors of the season, and certainly it would be difficult to find any prettier. From silks, satins, and brocades for ladies' evening dresses, to curtains and chair coverings, and again, down to leather articles for their toilet and drawing-room tables, the changes are rung on shades of apple-green. The range of colors in the "moirè stripe" includes lemon-yellow and cream, terra-cotta and cream, and gold and cream.

The Louis XVI, silk stripe is similar in design; but here the stripe is satin, not *moirè*. It would make ideal bedroom draperies for a country house. Especially charming for this purpose would be the one with apple-green and cream ground, thrown up with pink roses shaded down to ruby. The choice of colors is large, comprising pink and green, two shades of blue, and terra-cotta, and two shades of red; each of these is severally alternated with cream.

The Recamier is a silk and wool damask of novel design. The ground is formed of a series of narrow stripes, such as pink and gold, terra-cotta and apple-green, pale blue and red, and gold and green. A set design of roses inclosed in leafy circles closely covers the ground.

The new "Florentine" brocade is of a smaller pattern than that of last year, which we admired so much, and there is a waved ornamental line that separates the several groups of flowers. The diaper background gives it a rich appearance; it is self-colored, and the various pieces are of crimson, olive green, slate blue, golden brown, and crushed strawberry. An imitation brocatelle in blue and gold would be found extremely serviceable for chairs and couches that have to bear a good amount of hard wear. There are also pretty shades of terra-cotta, slate blue, golden brown, and crimson in the same material.

Very inexpensive and very strong is the "Ribbon" brocatelle; the crimson and gold is a bright cheery covering, but not at all showy. Another attractive coloring is golden brown, with the design wrought out in gold, red and green of soft tones.

Two excellent tapestries are the "Stanley" and the "Negus stripe." Most effective are the bold designs and glowing are the tints introduced. The "Stanley" is the richer of the two; it is admirable adapted for smoking rooms and portières. The "Negus" is only half the price, and is one of the marvels of present day manufactures; it is thick, warm, and not at all harsh to the touch, as so many of the cheap materials of thick substance are.

"Turkish embroidery" is the name given to a stylish material resembling a wool canvas with pattern in cross-stitch. The old gold colored ground is enriched with threads of tinsel, and the set design is worked out in tints of blue, green, yellow, and two shades of terra cotta. This is fashionably used for the upholstering of wicker chairs in place of the Oriental stripe, which was the rage last season.

From the Paris exhibition come the Louis XIV, plush embroidered curtains. These are extremely handsome though rather showy for sober English taste. One pair is of electric blue plush; another of terra-cotta plush. The embroidery is wrought out entirely with metallic threads of many colours, such as copper, silver, gold and steel-blue. The borders are of fine designs, the conventionalised flowers and foliage being boldly treated.

For dining rooms plain chenille curtains, with deep dados of Turkey coloring, are popular. They are made purposely to accompany Turkey carpets, and wonderfully well they look—especially suited for large rooms though not out of place in smaller ones. One of the prettiest drawing room winter curtains is the plain chenille with floral border; a soft grey-blue chenille, with broad border of flowers in subdued tints, is lovely. Quite of a different style are the Damascus curtains, but very attractive with their brilliant many colored stripes. For draping archways, for doors, and in smoking rooms as draperies for windows, they would be "the thing," because they are so cheery looking and "Oriental." They are 4 yards long by 1 yard wide, and the prices are 2.50 dols. and 3 dols. each. Where Eastern effects are required, the Djijim Kèlins offer every facility for securing such. These are of foreign make, and consist of five stripes of different colors joined together; the ornamental work and the sewing is done by hand.